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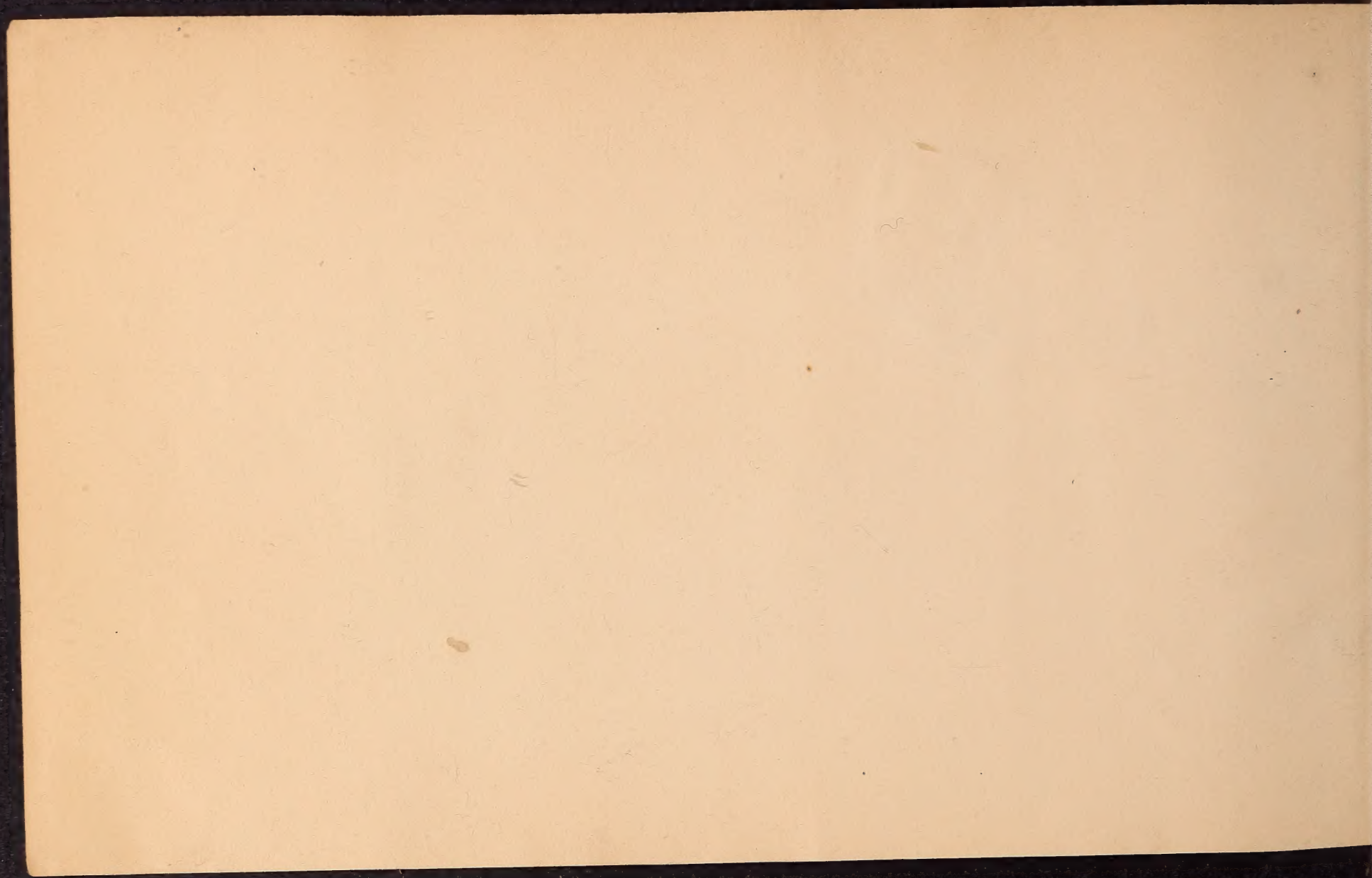
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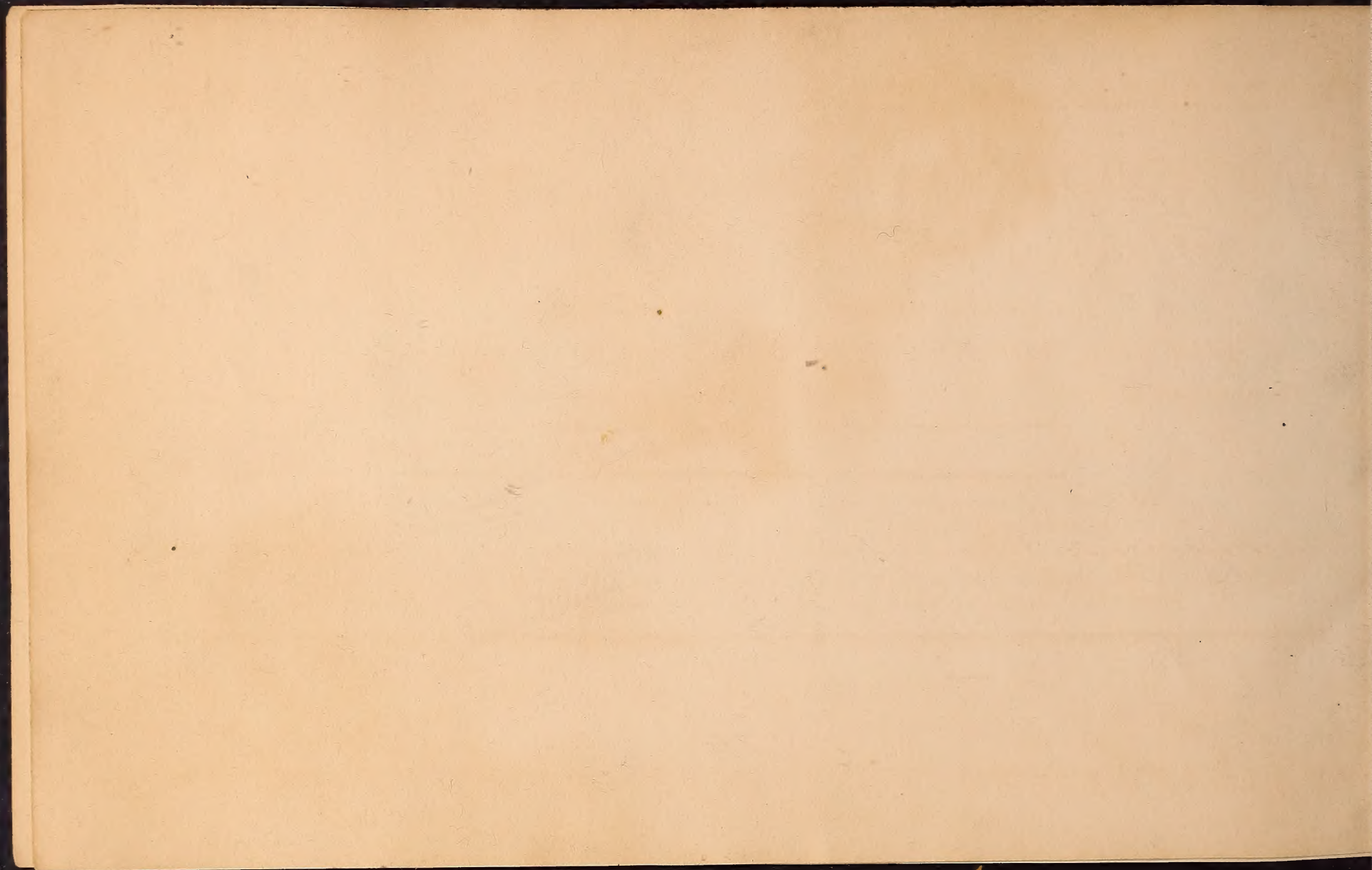


Received Jan. 28, 1882









THE
HARTFORD COLLECTION OF SACRED HARMONY;

BEING A NEW SELECTION OF
PSALM TUNES, HYMNS AND ANTHEMS;

FROM THE MOST APPROVED AMERICAN AND EUROPEAN AUTHORS.

LIKEWISE, THE NECESSARY RULES OF PSALMODY MADE EASY.

The whole particularly designed for the use of SINGING SCHOOLS and MUSICAL SOCIETIES in the UNITED STATES.

BY ELIJAH GRISWOLD, STEPHEN JENKS, AND JOHN C. FRISBIE.

*The singers went before with joy,
On instruments they play'd :*

*The damsels with their timbrels then
In beauty were array'd. Psalm lxviii. 25.*

O come, let us sing unto the Lord; let us make a joyful noise to the Rock of our salvation. Let us come before his presence with thanksgiving, and make a joyful noise unto him with Psalms. Psalm xcv. 1, 2.

HARTFORD :
PRINTED BY LINCOLN AND GLEASON.

1807.

A. H.
306.059
Jan. 28, 1882

District of Connecticut, to wit :



Be it Remembered, That on the twenty-fifth day of November in the thirty second year of the Independence of the United States of America, STEPHEN JENKS of the said District, hath deposited in this Office the title of a Book, the right whereof he claims as Proprietor, in the words following, to wit :

“ The Hartford Collection of Sacred Harmony ; Being a new selection of Psalm Tunes, Hymns, and Anthems, from the most approved American, and European Authors. Likewise, the necessary rules of Psalmody made easy.—The whole particularly designed, for the use of singing schools, and Musical Societies in the United States. By ELIJAH GRISWOLD, STEPHEN JENKS, and JOHN C. FRISBIE.”

In conformity to the Act of the Congress of the United States, entitled, “ An Act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such copies, during the times therein mentioned.”

HENRY W. EDWARDS, *Clerk of the District of Connecticut.*

A true Copy, Test, H. W. EDWARDS, Clk. Dist. of Connecticut.



PREFACE.

THAT a tribute of praise is due to the great Author of nature, every rational being will readily grant. And divine songs seem to have been given us to express those sentiments of devotion and reverence, which become every Christian. The royal Psalmist, King David, whom we imitate (though but faintly, for want of a heart like his, he being a man after God's own heart) was seldom met without a psalm in his mouth, or an instrument in his hand. Hence all must allow music to be the gift of God, as a true representation of the sweet concert and harmony which his infinite wisdom hath made in his first creation, and is given to us as a temporal blessing, for his service and our recreation. Nothing so much elevates the mind and raises the devout affections, calms the swelling passions, calls home the wandering thoughts, and prepares the heart for the worship of God, as singing of psalms : It fills the mind with solemnity and raises us, as it were, above the things of this world. St. Paul says, exhort ye one another in psalms and hymns, and spiritual songs singing and making melody in your hearts unto the Lord. I will sing with my spirit, and with the understanding also. And St. James says, if any be afflicted, let him pray, if any be merry, let him sing psalms. It is therefore evident that singing is acceptable to God at all times, for the Lord heard Paul and Silas at midnight when they were in prison, and the doors were opened, and their bands were loosed. God also sent his great and heavenly choir of angels, to proclaim the birth of His Son Jesus Christ, with those words,—“Glory be to God on high, peace on earth and good will towards men, &c.”—Hence it is an incumbent duty for all mankind to praise the Lord. And when our breath is re-ascending in songs of praise to him that gave it, let us unite in heart and voice, while here below, and strive to imitate the glorious choir of Saints and Angels, in singing praises and hallelujahs to the great Jehovah ; which will be the glorious employment of all the blessed, throughout the endless ages of eternity. That this may be the happy lot of all, is the sincere wish of

THE COMPILERS.

HARTFORD, December, 1807.

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COMMON METRES.					LONG METRES.				
China,	Swan.	15	Sharp.	D.	Bath,	Er. Drake.	9	Sharp.	A.
St. Martins,	Tans'ur.	12	Sharp.	A.	Old Hundred,	M. Luther.	11	Sharp.	A.
Mear,	Williams.	10	Sharp.	G.	Morning Star,	Gillet.	14	Sharp.	G.
Glad-Tidings,	Jenks.	13	Sharp.	C.	London,	Swan.	18	Sharp.	B.
Irish,	Williams.	17	Sharp.	G.	Rome,	Jenks.	19	Sharp.	G.
Tuneful Harp	Jenks.	28	Sharp.	C.	Newburyport,	Jenks.	24	Sharp.	G.
Milford,	Stephenson.	29	Sharp.	A.	Ellington,	Dr. Wetmore.	37	Sharp.	G.
Coronation,	Holden.	35	Sharp.	A.	Lisbon,	—	52	Sharp.	E.
Fourth Psalm,	—	60	Sharp.	G.	Retirement,	Fisher.	16	Flat.	D.
Newmark,	Bull.	56	Sharp.	A.	Sorrow's Tear,	Jenks.	20	Flat.	F.
New Durham,	Austin.	30	Flat.	E.	Southborough,	Belknap.	22	Flat.	A.
Mortality,	Weeks.	30	Flat.	E.	Exhortation.	Doolittle.	32	Flat.	E.
New Greenfield,	Jenks.	36	Flat.	E.	Goshen,	Jenks.	35	Flat.	E.
Humility,	Gillet.	17	Flat.	A.	Fading Nature,	Jenks.	44	Flat.	E.
Plymouth,	Williams.	11	Flat.	A.	Torrington,	Gillet.	44	Flat.	A.
Lebanon,	Billings.	55	Flat.	A.	Public Worship,	—	56	Flat.	A.
SHORT METRES.					PARTICULAR METRES.				
Aylesbury,	Williams.	9	Flat.	A.	Batavia,	Anderson.	26	Sharp.	G.
Little Marlborough,	Williams.	10	Flat.	A.	Tolland,	Jenks.	25	Sharp.	C.
Evening Shade,	Fisher.	19	Flat.	D.	Hew Haven,	Jenks.	34	Sharp.	G.
Middlefield,	Weeks.	21	Flat.	A.	Portsmouth,	Handel.	23	Sharp.	B.
Buckland,	Frisbie.	31	Flat.	A.	Christmas Hymn,	Milgrove.	12	Sharp.	G.
Southwell,	Dr. Arne.	33	Flat.	A.	Immortality,	Bull.	37	Sharp.	D.
Sutton,	Williams.	16	Sharp.	F.	Solitude,	Hill.	27	Flat.	A.
Marcellus,	Jenks.	20	Sharp.	G.	Pennsylvania,	Ingalls.	58	Flat.	A.
Stafford,	Reed.	21	Sharp.	A.	Anthem for Ded-	Jenks.	38	Sharp.	G.
Willington,	Fisher.	26	Sharp.	G.	ication.	—	45	Flat.	A.
Booms Day,	Wood.	33	Sharp.	D.	Anthem, from Ps. 46.	—	53	Sharp.	G.
					Second Anthem,	Bull.	48	Sharp.	D.
					Denmark,	Dr. Madan.		Sharp.	

Concise Rules of Psalmody.

5

The Gamut.

The following scale unites the F & G Cliff, which is used in this Book.

To understand this scale, observe the first Letter G, in the Bass, is made the ground work of all music. The general scale of music is three octaves; all above are called notes in alt, and all below, double, and should they be continued to ever so many, yet they are but a repetition of the first seven letters and their sounds. Note, also, in the Gamut, not only how the parts are connected, but the Cliffs, which are a fifth from each other, and show the different parts of Music.

Rules to find the Mi.

The natural place for Mi is in _____ B

But If B be flat, Mi is in E	If F be sharp, Mi is in F
— If B & E, _____ A	If F, & C, _____ C
— If B, E, & A, _____ D	If F, C & G, _____ G
— If B, E, A & D, _____ G	If F, C, G & D, _____ D
— If B, E, A, D & G, _____ C	If F, C, G, D & A, _____ A
— If B, E, A, D, G & C, _____ F	If F, C, G, D, A & E, _____ E

AB. The Mi removed by Sharps is half a tone higher than by flats. Having found the Mi by the foregoing rule; above mi, is twice faw, sol, law, ascending; below mi, is twice law, sol, faw, descending, then, comes mi again either way.

Of the Keys used in Music.

The key note is the predominant tone which governs all the rest, and is the last note in the Bass. if above mi, it is a sharp or cheerful Air or Key. if below mi, it is a flat or mournful Air, or Key.

Concise Rules of Psalmody.

A Stave		Is the five lines with their spaces where on Music is set or written.
A Ledger line		Is added when notes ascend or descend beyond the ^(stave)
A Brace		Shews how many parts are sung together.
A Flat		Is a mark of depression, and set before a note, sinks it half a tone.
A Sharp		Is a mark of elevation, and set before a note, raises it half a tone.
A Natural		Is a mark of restoration, being set before any note made flat or sharp at ^(stave) beginning of a Tune restores it to its natural sound.
A Slur		Shews what number of notes are sung to one ^(syllable)
A Point		Makes a note half as long again.
A Repeat		Shews that part of ^(stave) tune is to be sung twice.
Figures 1, 2		Shews that the notes under figure 1 are sung before repeating & under figure 2 after repeating, if tied together, both after repeating.
Figure 3		Reduces 3 notes of any kind to 2. of the same.
Chusing Notes		Gives the performer liberty to sing which he pleases ^(or)

Marks of distinction		Require the notes over which they are placed, to be sung distinct & emphatical.
A hold		Shews the note over which it is placed to be held beyond its proper time.
A Direct		Shews the place of the succeeding note.
Notes of syncopation		Are those driven out of their proper order, or through the Bar.
A single bar		Divides the time according to the different Moods to which the tune is set.
A Double bar		Shews the end of a strain.
A close		Shews the end of a tune.

Notes and Rests.

1 Semibreve contains 2 Minims 4 Crotchets



8 Quavers 16 Semi-quavers 32 Demisemi-quavers



NB. the Rests are considered the same in time as the Notes &c.

Concise Rules of Psalmody.

7

Of Time, and its various Marks, or Moods.

Common Time Moods.

Contains.

Adagio... 1 st		A Semibreve seconds of time.		for a measure Note; four beats in a bar; four Note. Pendulum 39 $\frac{1}{5}$ inches in length
Largo... 2 ^d		A Semibreve seconds of time.		for a measure Note; four beats in a bar; three Note. ----- 22 $\frac{1}{20}$ - D° -----
Allegro... 3 ^d		A Semibreve seconds of time.		for a measure Note; two beats in a bar; two Note. ----- 39 $\frac{1}{5}$ - D° -----
2-4... 4 th		A Minim second & half of time.		for a measure Note; two beats in a bar one Note. ----- 12 $\frac{4}{10}$ - D° -----

Compound Moods. Triple Time Moods.

Contains.

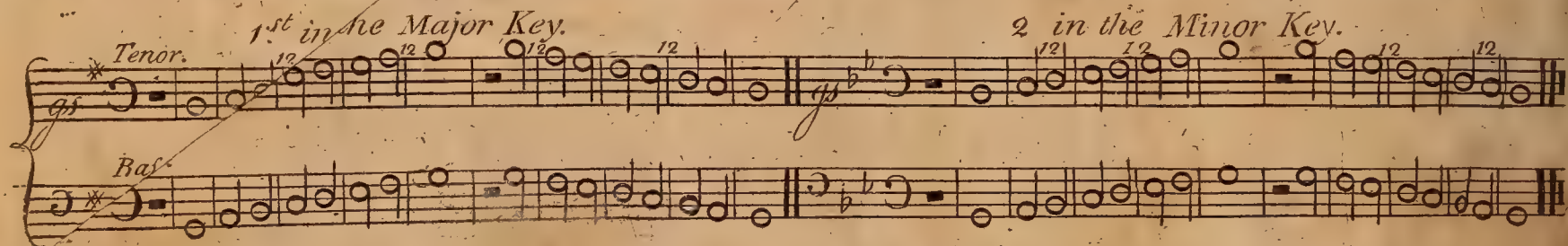
3-2... 1 st		A pointed Semibreve seconds of time.		for a measure Note; three beats in a bar three Note. ----- 39 $\frac{1}{5}$ - D° -----
3-4... 2 ^d		A pointed Minim seconds of time.		for a measure Note; three beats in a bar; two Note. ----- 22 $\frac{1}{20}$ - D° -----
3-8... 3 ^d		A pointed Crotchet second & half of time.		for a measure Note; three beats in a bar; one Note. ----- 5 $\frac{1}{2}$ - D° -----
6-4... 1 st		A pointed Semibreve seconds of time.		for a measure Note; two beats in a bar; two Note. ----- 39 $\frac{1}{5}$ - D° -----
6-8... 2 ^d		A pointed Minim second & half of time.		for a measure Note; two beats in a bar; one Note. ----- 22 $\frac{1}{20}$ - D° -----

Concise Rules of Psalmody.

There are several other Moods used in Music; they not being in common use, I shall only set them down as follows: Viz. 3-16,-----6-16,-----9-4,-----9-8,-----9-16,-----12-4,-----12-8,-----12-16, observe, that the lower figures 2, 4, 8, &c. in all the afore mentioned, denotes the composition to be the measure of such like Moods, as will make one in common time.

Having now gone through all that is necessary to be committed to memory, the learner is prepared to cultivate his voice, by raising and falling the Eight Notes, which, ought to be carefully attended to; that he may become a proficient in this desirable and useful art.

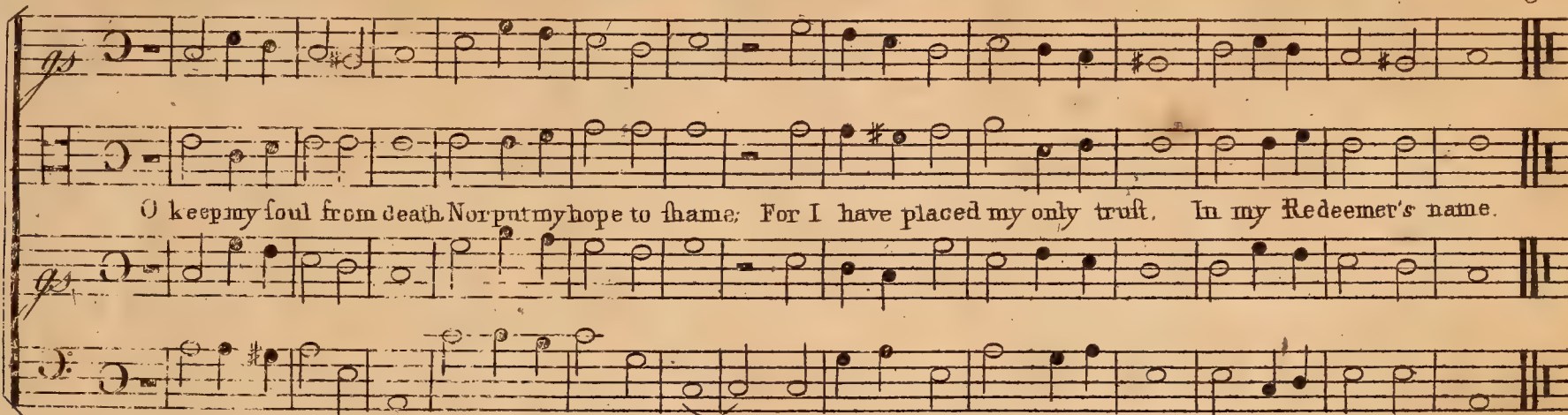
the Eight Notes, for tuning the voice.



In order to produce melody, let the voice be round, smooth and clear, aiming at ease & freedom, and be careful to pronounce every note distinctly.

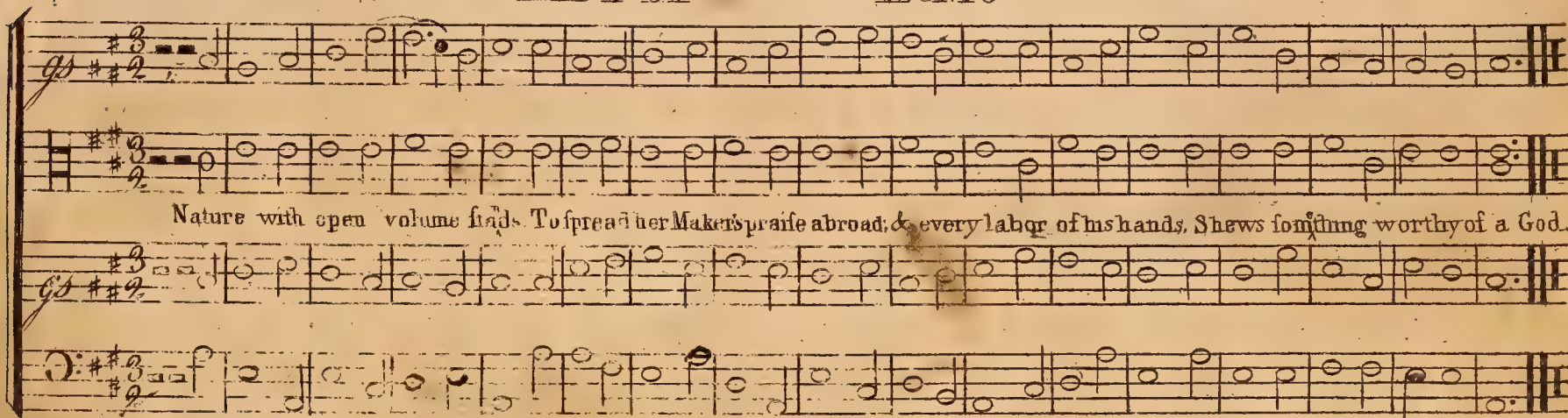
Lesson 1. *AYLESBURY*, S. M.

9

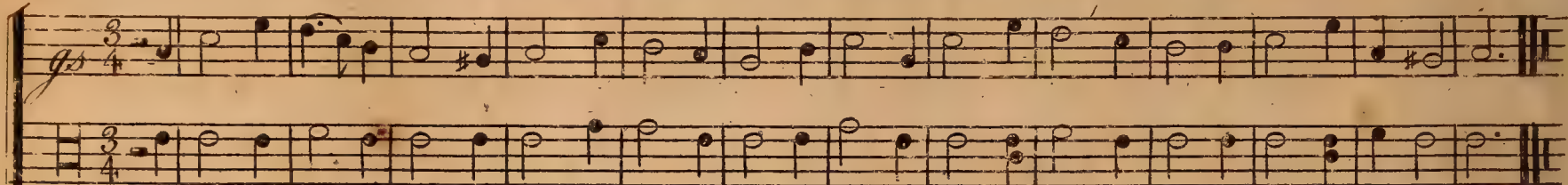


O keep my soul from death. Nor put my hope to shame: For I have placed my only trust, In my Redeemer's name.

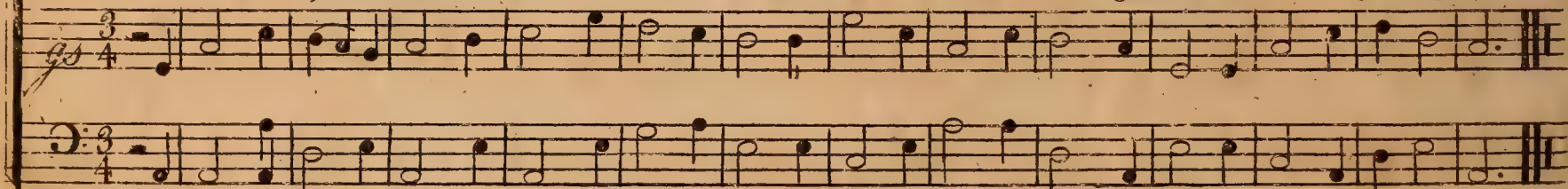
Lesson II. *BATH* L. M.



Nature with open volume finds To spread her Maker's praise abroad, & every lab'or of his hands, Shews something worthy of a God.



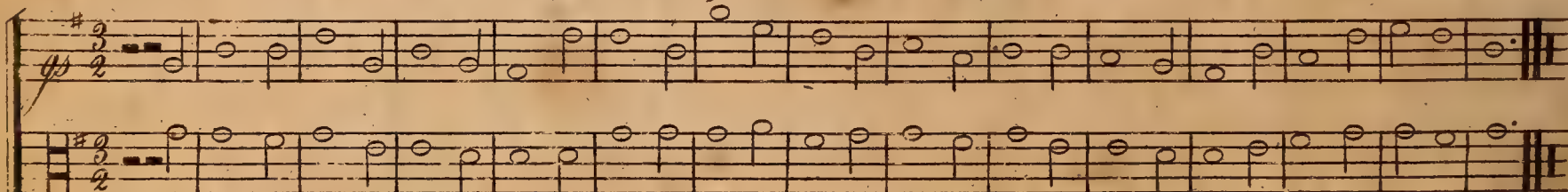
Welcome sweet day of rest, That saw the Lord arise: Welcome to this re-ur-ing breath & these re-joic-ing eyes.



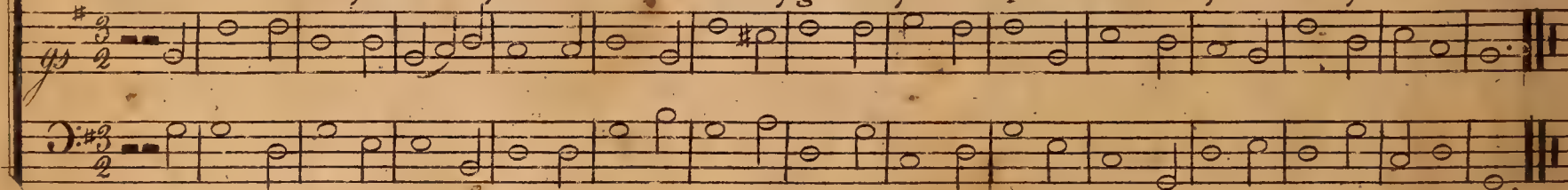
Lesson IV.

MEAR,

C. M.



Soon as I heard my Father say, "Ye children seek my grace My heart replied without delay, "I'll seek my Father's face."



Lesson V.

OLD HUNDRED,

L.M.

11

Slow

Be thou, O God, ex-ali-ed high. And as thy glory fills the sky. So let it be on earth display'd. Till thou art here as there obey'd.

Lesson VI.

PLYMOUTH,

C.M.

O God of mercy here my call. My loads of guilt remove. Break down this separating wall. That bars me from thy love.

Lesson VII

CHRISTMAS HYMN,

S:

A Virgin unspotted the prophet foretold,
Should bring forth a Savior which now we behold, To be our Redeemer from Death, Hell & Sin, Which Adam's transgression involved us in.
Then let us be merry cast sorrow away; Our Savior, Christ Jesus was born on this day.

Lesson VIII.

ST. MARTIN'S,

C. M.

I'll bless the Lord from day to day. How good are all his ways! Ye humble souls that use to pray, Come help my lips to praise.

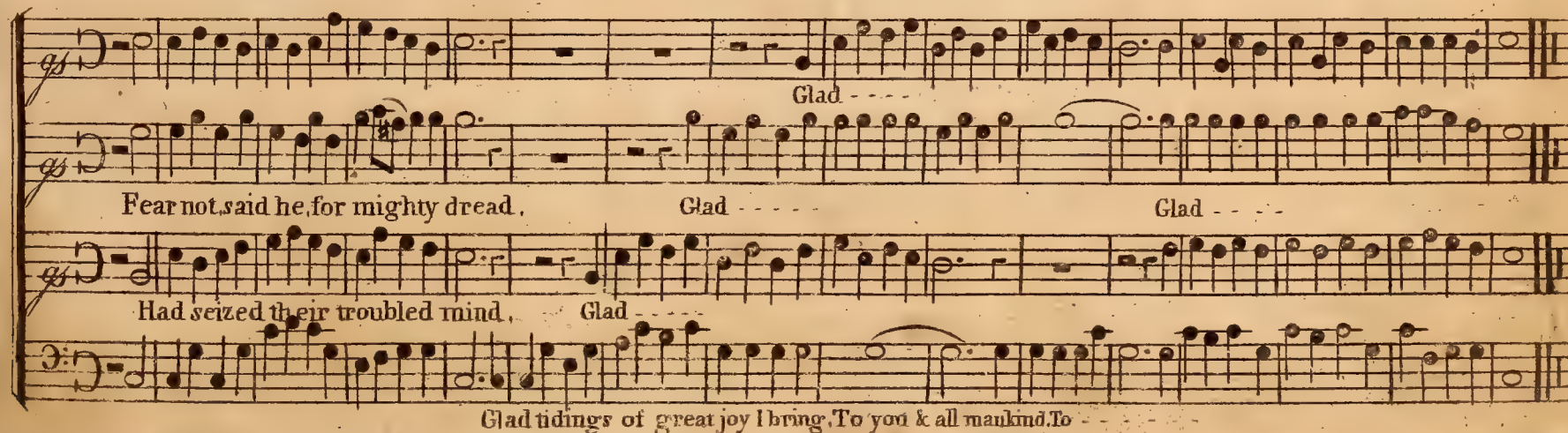


LAUS DEO

O R

SACRED HARMONY.

GLAD-TIDINGS. C.M



Glad - - -

Fear not, said he, for mighty dread. Glad - - - Glad - - -

Had seized their troubled mind. Glad - - -

Glad tidings of great joy I bring, To you & all mankind. To - - -

MORNING-STAR. L.M

Ye worlds of light that roll so near The Sav-ior's throne of shining bliss O tell how mean your glories are How

The first system of the musical score for 'Morning-Star' consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor) and the bottom staff is for the bass. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal staves.

We --- Jesus ---

faint and few compared to his We --- Je -- sus ---

We

We sing the bright & morning star, Jesus the spring of life & lo: --- ve

The second system of the musical score continues the composition. It features the same four-staff structure. The lyrics are written below the vocal staves, with some words spanning across measures. The piece concludes with a final line of lyrics and a double bar line.

Continued

15

See how its rays diffuse from far, Conducts us to the realms above, Con

CHINA. C.M

Why should we mourn, departing friends, Or shake at death's alarms? 'Tis but the voice which Jesus sends. To call them to his arms

SUTTON, S. M.

Behold the lofty sky, Declares its Maker God, And all the starry works on high, Proclaim his pow'r abroad.

The musical score for 'SUTTON, S. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Andante' (And). The lyrics are: 'Behold the lofty sky, Declares its Maker God, And all the starry works on high, Proclaim his pow'r abroad.'

RETIREMENT, L. M.

Be earth with all her scenes withdrawn. In My heav'n, & there my God I find.

Let noise & vanity be gone. In In

In secret silence of the mind

The musical score for 'RETIREMENT, L. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F-sharp), and the time signature is 3/4. The tempo is marked 'Andante' (And). The lyrics are: 'Be earth with all her scenes withdrawn. In My heav'n, & there my God I find. Let noise & vanity be gone. In In In secret silence of the mind.'

IRISH,

C. M.

17

Handwritten musical score for the hymn "IRISH, C. M.". The score is written on four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the second and third staves.

Blest morning whose young dawning rays Beheld the Son of God Arise triumphant from the grave And leave his dark abode

HUMILITY,

C. M.

Handwritten musical score for the hymn "HUMILITY, C. M.". The score is written on four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the second and third staves.

My soul lies cleaving to the dust, Lord, give me life divine: From vain desires & ev'ry lust, Turn off these eyes of mine.

LONDON I.M.

Methinks I hear the heav'ns resound, And all the earth exulting ring, To usher in the glorious day, And hail the

The first system of the musical score for 'London'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the instrumental accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the vocal staves.

spotless infant King. To usher in this glorious day, And hail the spotless infant King, And

The second system of the musical score. It continues the melody from the first system. The lyrics are written below the vocal staves. The system ends with a double bar line.

ROME. L. M

Pia

Fort

19

Sweet is the day of sacred rest, No mortal care shall seize my breast, O! may my heart intune be found, Like David's harp of solemn sound.

EVENING-SHADE. S. M

The evening shade of life, My And like an evening gone. And

Is swiftly coming on, My My And

My three score years are almost out!

MARCELLUS,

S. M

Pia.

Fort.

Then let our songs abound, & ev'ry tear be dry, We're marching thro' Immanuel's ground, To fairer worlds on high.

The musical score for 'MARCELLUS' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The tempo is marked 'Pia.' (Piano) and 'Fort.' (Fortissimo). The score includes a repeat sign with first and second endings at the end of the piece.

SORROW'S TEAR

L. M

Sweet Spirit if thy airy sleep, Nor sees my tears nor hears my sighs O! I will weep in luxury weep, Till the last heart's drop fill mine eyes

The musical score for 'SORROW'S TEAR' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The tempo is marked 'L. M' (Lento Moderato). The score includes a repeat sign with first and second endings at the end of the piece.

MIDDLEFIELD, S. M.

21

Did Christ for sinners die? And shall our cheeks be dry? Let floods of pen-i-ten-tial grief, Burst forth from both mine eyes

STAFFORD, S. M.

See what a living stone The builders did refuse Yet In spi-te of envious Jews Yet God hath built his church thereon

SOUTHBOROUGH, L.M.

See —

See where he languish'd on the cross; Beneath my sins he groan'd & dy'd: See —

See — See —

See where he sits to plead my cause, See —

By his Almighty Fa—ther's side.

By — By —

By —

1 2

1 2

PORTSMOUTH,

No. 211

Ye tribes of Adam join, With heav'n & earth & seas, And To your Creator's praise. To —
 And offer notes divine. And To To

Ye holy throng of angels bright, In worlds of light begin the song, Ye holy —

NEWBURYPORT, L. M.

The musical score is written on four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "In evry land begin the song. In evry land the strains belong. In cheerfull sounds all voices raise. In cheerful &c. And fill the world with loudest praise. 1 2". The score includes various musical notations such as treble and bass clefs, time signatures, and lyrics.

In evry land begin the song. In evry land the strains belong. In cheerfull sounds all voices raise. In

cheerful &c. And fill the world with loudest praise. 1 2

TOLLAND, P. M.

25

My - -

My days of praise shall ne'er be past.

I'll praise my Maker with my breath; Praise shall employ my nobler pow'rs: My - -

And when my voice is lost in death. My - -

This system contains the first four staves of the musical score. The first staff begins with a treble clef and a common time signature. The lyrics are written below the staves, with some words appearing above the notes. The system ends with a repeat sign.

1 2

Or - -

While life and tho't and being last. Or - - Or - -

1 2

Or Immortality endures.

This system contains the next four staves of the musical score. It continues the melody and includes the lyrics 'While life and tho't and being last.' and 'Or Immortality endures.' The system ends with a repeat sign.

BATAVIA.

P. M.

Lord of the worlds above, How pleasant & how ^{far,} The dwellings of thy love, Thine earthly temples are? With warm desires to see my God.

To thine abode My heart aspires,

WILLINGTON, S. M.

Far be thine honors spread, Till — Till — Shall be exchang'd.

And long thy praise endure, Till — Till — Shall —

Till morning light and ev'ning shade, Till — Shall —

SOLITUDE, P.M.

27

The first system of the musical score consists of four staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with various note values and rests. The second staff begins with a bass clef and contains a lower melodic line. The third and fourth staves are empty, likely for a vocal or piano accompaniment. The lyrics 'Thy wrath lies heavy on my soul, And waves of sorrow o'er me roll! While dust and silence spread the gloom! While - - -' are written below the second staff.

Thy wrath lies heavy on my soul, And waves of sorrow o'er me roll! While dust and silence spread the gloom! While - - -

The second system of the musical score consists of four staves. The top staff continues the melodic line from the first system. The second staff continues the lower melodic line. The third and fourth staves are empty. The lyrics 'My friends beloved in happier days, The dear companions of my ways, Descend—' are written below the second staff. The lyrics 'Descend around me to the tomb.' are written below the third staff.

My friends beloved in happier days, The dear companions of my ways, Descend—

Descend around me to the tomb.

Before the rosy dawn of day, To thee, my God, I'll sing: Awake my soft and tuneful lyre. Awake each charming

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the staves.

string. Awake, and let thy flowing strains, Glide thro' the midnight air, While high amidst the silent orbs, The silver moon rolls clear.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the staves.

MILFORD, C.M.

29

First system of musical notation (four staves). The lyrics are: "If ——— If ——— On that auspicious morn, If angels sing the Sav-ior's birth, If ——— Sav-ior's Sav-ior's birth, If ——— we ———". The music is in G major (one sharp) and common time. The first staff has a treble clef, and the second and fourth staves have bass clefs. The third staff has a treble clef. The lyrics are written below the staves, with horizontal lines indicating the placement of the words.

Second system of musical notation (four staves). The lyrics are: "We ——— Now ——— Now ——— Now ——— We ——— Now he again is born Now ——— Now ——— We ——— We ——— Now ——— well may imitate their mirth. We ——— Now ——— Now ———". The music continues from the first system. The lyrics are written below the staves, with horizontal lines indicating the placement of the words. The system ends with a double bar line.

NEW-DURHAM,

C. M.

How vain are all things here below! How false & yet how fair; Each —

Each pleasure hath its poison too. And ev'ry sweet a snare. Each

Annotations: :S: Each —

MORTALITY, C. M.

Stoop down my tho'ts that use to rise. Converse awhile with death! Think —

Think how a gasping mortal lies, & pa —

Annotations: 1 2 :S: T- Think - -

Continued.

31



And - And - Think - And -

And - And - And - And -

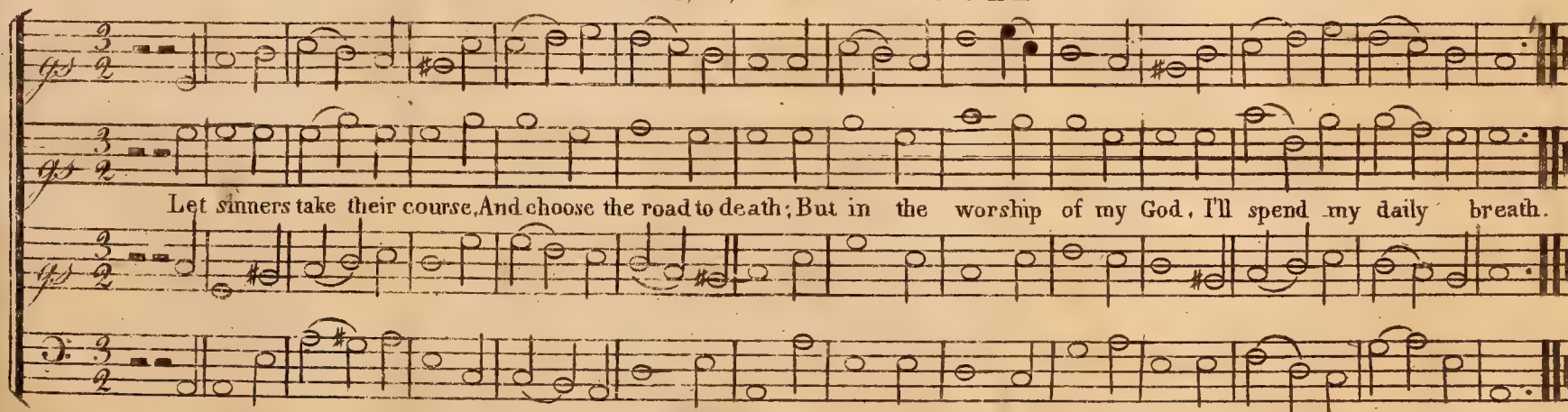
And - Think - And - And -

And - Think - And -

-nts away his breath. And -

BUCKLAND,

S. M.



Let sinners take their course, And choose the road to death; But in the worship of my God, I'll spend my daily breath.

EXHORTATION, L.M.

Now in the heat of youthful blood Remember your Creator God. Be—

Behold the months come

Behold—

This system contains four staves of music. The first staff begins with a treble clef and a 'ps' marking. The lyrics 'Now in the heat of youthful blood Remember your Creator God. Be—' are written below the first two staves. The third staff continues the melody with a triplet of eighth notes. The lyrics 'Behold the months come' are written below the third staff. The fourth staff continues the melody, with the lyrics 'Behold—' written below it.

Behold—

hastning on. When you shall say my joys are gone. When &c. —

Behold—

Behold—

This system contains four staves of music. The first staff begins with the lyrics 'Behold—' and ends with a double bar line. The second staff continues the melody with the lyrics 'hastning on. When you shall say my joys are gone. When &c. —'. The third staff continues the melody with the lyrics 'Behold—'. The fourth staff continues the melody with the lyrics 'Behold—' and ends with a double bar line. There are first and second endings marked with '1' and '2' above the staves.

DOOMSDAY,

S. M.

33

Behold with awful pomp The Judge prepares to come! Th' Archangel --- And --- 1 2

Th' Arch And wakes the gen ral doom.

Th' Archangel sounds the dreadful trump, And --- And ---

SOUTHWELL,

S. M.

Lord what a fee--ble piece.

How pleas'd and blest was I, To hear the people cry. Come let us seek our Go-d to day' Yes with a

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the staves.

cheerful zeal We'll haste to Zion's hill. And there our vows and honours pay. And—

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the staves.

CORONATION, C.M.

35

:S:

1

2

Bring forth the royal diadem.

All hail the pow'r of Jesus' name. Let angels prostrate fall.

And crown him Lord of all. Bring &c. ———

1

2

:S:

GOSHEN, L.M.

L.M.

O wash my soul from ev'ry sin. And make my guilty conscience clean: Here on my heart the burden lies. And past offences pain my eyes.

First system of musical notation for 'NEW-GREENFIELD, C. M.'. It consists of four staves. The first three staves are for voices (Soprano, Alto, Tenor) and the fourth is for the basso continuo. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Hark! from the tombs a doleful found. Mine ears attend the cry: Ye living men, come view the ground Where you must shortly lie.'

Prin-

Second system of musical notation for 'NEW-GREENFIELD, C. M.'. It consists of four staves. The first three staves are for voices (Soprano, Alto, Tenor) and the fourth is for the basso continuo. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Princes In spite of all your tow'rs. The tall, the wise, the rev'rend Must lie as low as ours'. The word 'Princes' is written below the first staff. The word 'head' is written above the third staff. The lyrics 'ces this clay must be your be - d,' are written below the fourth staff. The system ends with a double bar line and the numbers 1 and 2.

ELLINGTON. L.M.

37

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante' (Andante). The lyrics for this system are: 'This life's a dream an eup-ty flow, But the bright world to which I go, Hath joys sub-stantial and sincere; When'.

The second system of the musical score continues the composition. It features four staves with vocal and piano parts. The lyrics for this system are: 'shall I wake & find me there. Hath When'. The system concludes with two first and second endings, marked with '1' and '2' above the final notes. The key signature remains one sharp (F#) and the time signature is 3/4.

ANTHEM for DEDICATION.

First system of the musical score, featuring four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is a bass line. The time signature is 2/4. The key signature has one sharp (F#). The lyrics are: Hail! glorious day, Hail! glorious day. Hail the assembled throng, To dedicate this sacred dome. From ev'ry heart let grateful incense rise.

Second system of the musical score, featuring four staves. The top three staves are vocal parts and the bottom staff is a bass line. The time signature is 3/2. The lyrics are: Before Jeho-vah's throne. Angels descend, touch each vibrating heart, & on the golden wire of melody, Conduct our praises to the palace of our

Continued

- 39

3
2

O God of love ::

3
2

God O --- Grantus a convoy of

3
2

O --- :: Shine with ce-les-tial rays of truth divine on pilgrim souls

3
2

O ---

Hail, hail.
 Confoling love, To guide us to the mansions of e - ter - nal bliss. Hail, Jesus hail! Hail Jesus, hail! Hail Jesus, hail!
 Hail,

hail heav'n's first born! Look down with smiling love on this de-light-ful day, on this de-light-ful day. Ac-cept the

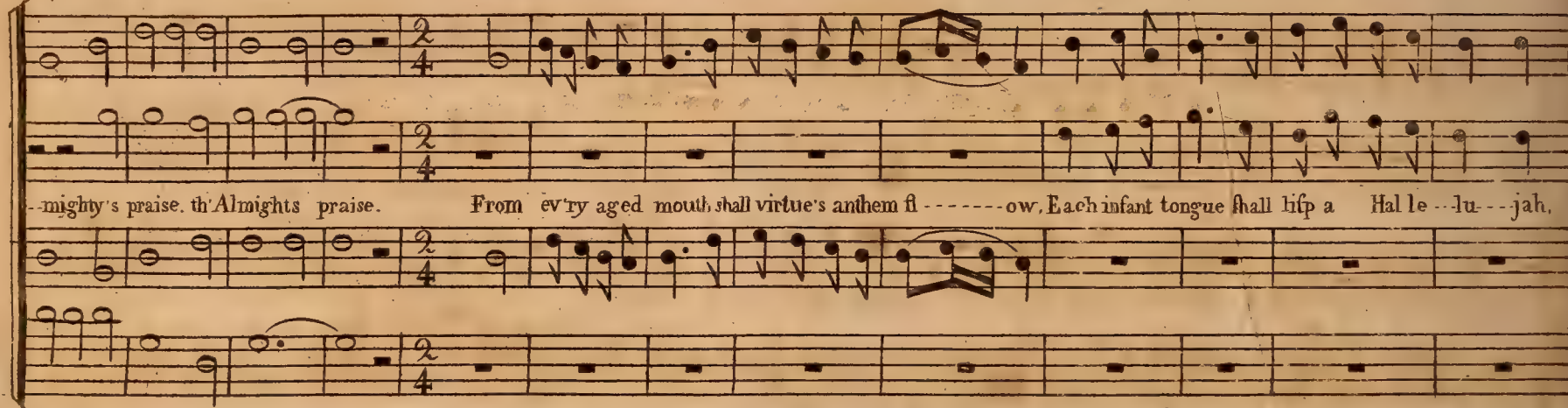
grateful homage of our souls. For thee we built. For the we built. For to the we dedicate this temple. to.

Continued.

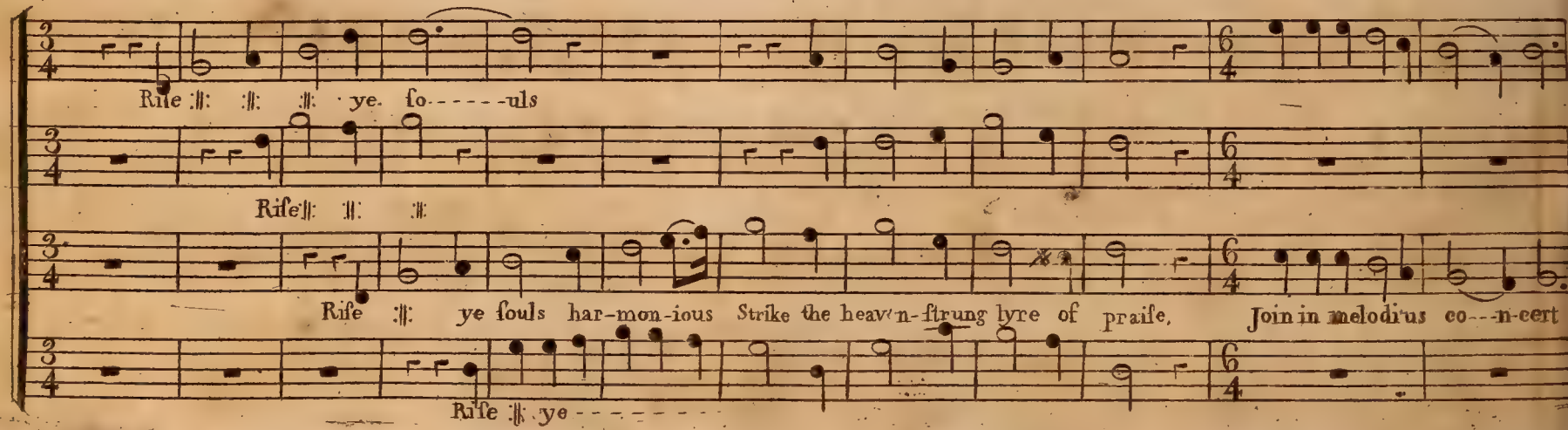
41

thee we - - &c. Here may the humble soul repair And catch the melting sounds of gospel

truth Here shall the infidel hear his doom hear his doom :|| And tre - - - - m - ble as he hears While loud reechos th'Al



mighty's praise. th'Almight's praise. From ev'ry aged mouth shall virtue's anthem si-----ow, Each infant tongue shall lift a Hal le-lu-jah.



Rise :: ye. so-----uls

Rise :: ye souls har-mon-ious Strike the heav'n-strung lyre of praise, Join in melodius co--n-cert

Rise :: ye

4 3

4 3

♩:S:

& cha - nt &

♩:S:

& - - - - - & - - - - - eternal Hal le lu jabs to your parents Go - - d

Amen Hal-le-lu-jah Amen

Hal-le-lu-jah Amen Halle-lu-jah Amen And chant eternal Hallelu-jahs to the Lord.

Amen

FADING NATURE. L.M.

So fades the lovely blooming flow'r, Frail smiling face of an hour
And pleasure only blooms to die
So soon our transient comforts fly

The musical score for 'FADING NATURE' is written on four staves. The first two staves are for the vocal melody, with a treble clef and a key signature of one sharp (F#). The third and fourth staves are for the bass line, with a bass clef and a key signature of one sharp. The time signature is 3/2. The lyrics are written below the staves, with the first line of lyrics under the first two staves and the second line under the last two staves.

TORRINGTON. L.M.

Here at thy cross my dying God, I lay my soul beneath thy love. Beneath the dropings of thy blood Jesus nor shall it e'er remove.

The musical score for 'TORRINGTON' is written on four staves. The first two staves are for the vocal melody, with a treble clef and a key signature of one sharp (F#). The third and fourth staves are for the bass line, with a bass clef and a key signature of one sharp. The time signature is 3/2. The lyrics are written below the staves, with the first line of lyrics under the first two staves and the second line under the last two staves.

ANTHEM from Ps 16th.

45

glo $\frac{3}{4}$ I will -

glo $\frac{3}{4}$ Preserve me, O God, for in thee have I put my trust: O God, for

glo $\frac{3}{4}$ I will thank thee, O God, I will

$\frac{4}{4}$ Wherefore my heart, my heart was glad

giving me warning. My reins also chaften me in the night season. Wh--- was glad, & my

Wherefore Wh--- was glad

Continued.

glory rejoiced. was glad: and my— my flesh also shall rest in hope. be—cause thou

will not leave my soul in Hell. neither wilt thou suffer thy ho—ly one. Ho—ly thy ho—ly one. Ho—ly thy ho—ly one. Ho—ly

Continued.

47

1 2

in thy presence is fullness. —

1 2

one. to see cor-ruption. 2 Thou shalt shew me the path of life, in thy presence is fullness, is full-ness, of joy: and

1 2

in thy presence &c. —

1 2

there — there —

at thy righthand — there — is pleasure for — ev — er, for — ev — er, more.

there is pleasure for — ev — er, for — ev — er, for — ev — er, there —

1 2

there — there —

DENMARK, L. M.

Before Je - ho - vah's aw - ful throne, Ye nations bow with sa - cred joy: Know that the Lord is God a - lone.

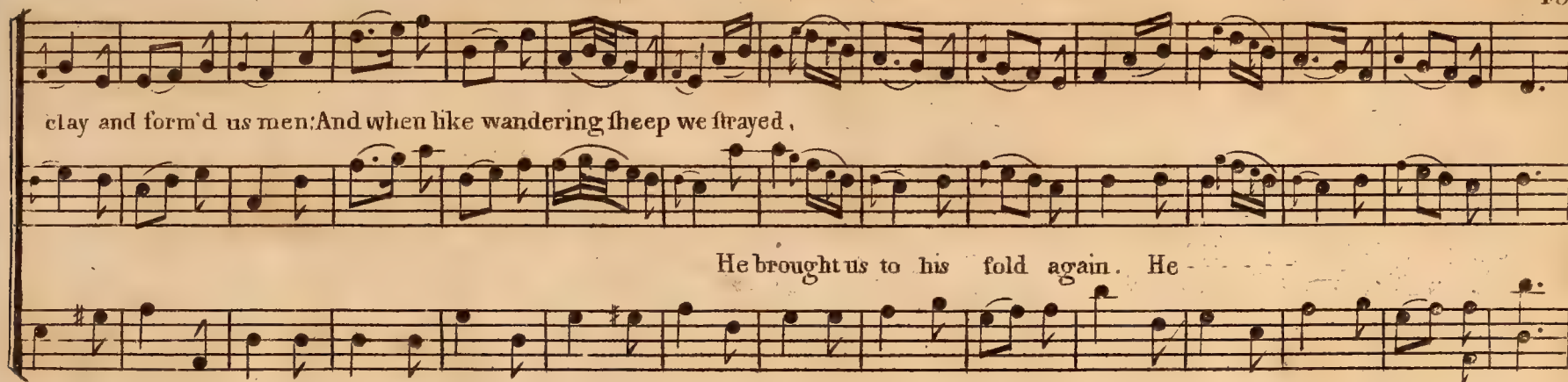
The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle and bottom staves are in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many eighth and sixteenth notes. There are repeat signs at the beginning and end of the system.

He can create and He destroy. He — His sovereign pow'r without our aid Made us of

The second system of the musical score also consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle and bottom staves are in bass clef with the same key signature and time signature. The music continues from the first system. There is a tempo and dynamics marking "Slow & soft." above the top staff. The system ends with a double bar line and repeat signs.

Continued

49



clay and form'd us men; And when like wandering sheep we strayed,
He brought us to his fold again. He

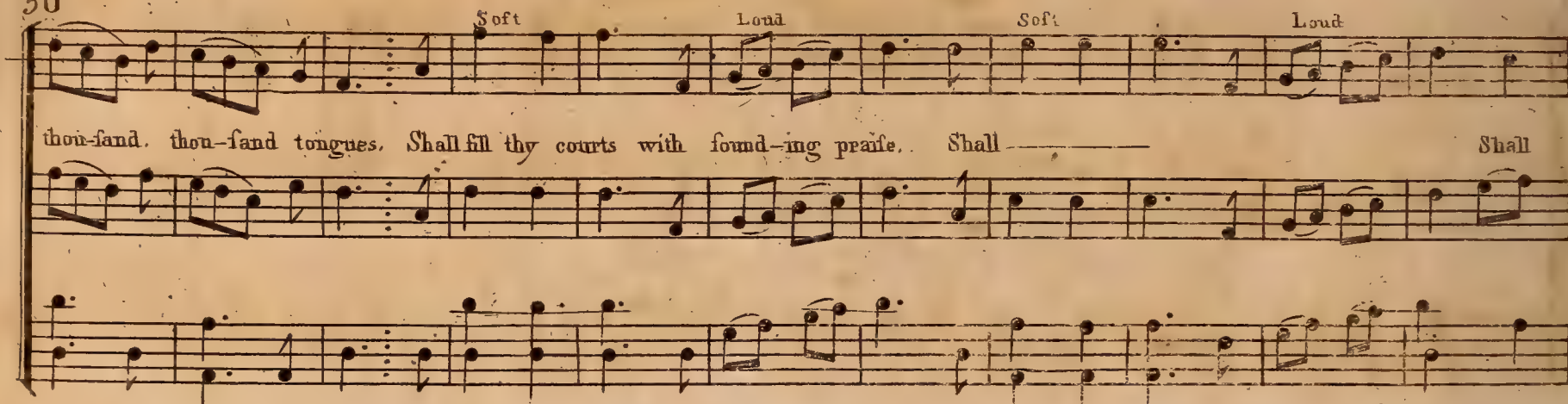


Lively & Loud *Soft* *Loud.*
We'll crowd thy gates with thank-ful songs, High as the Heavens our voices raise; And earth, and earth with her ten

Continued.

Soft Loud Soft Loud

thou-sand, thou-sand tongues, Shall fill thy courts with sound-ing praise. Shall ——— Shall

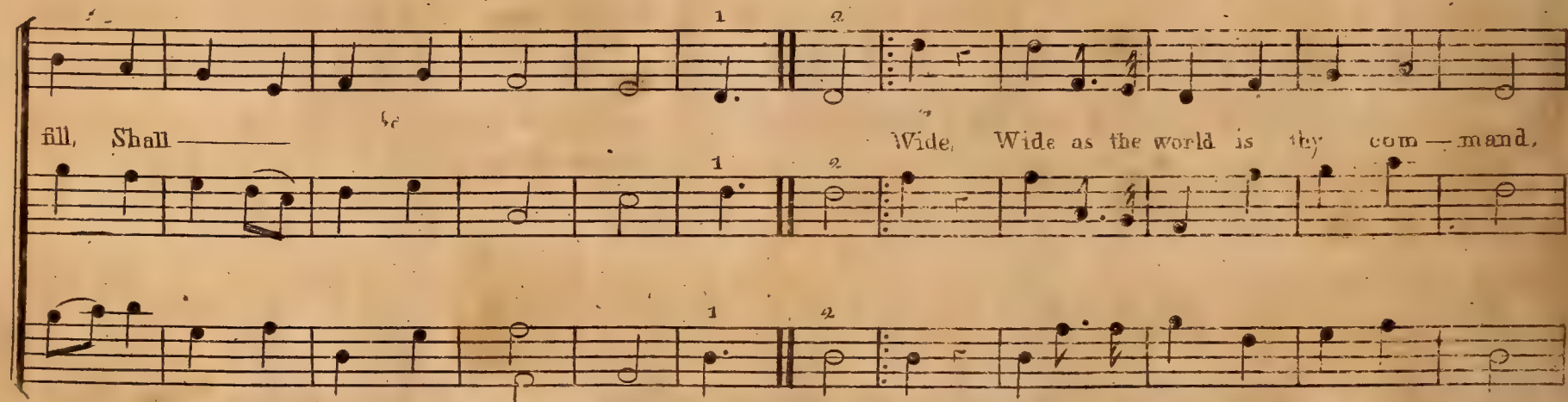


1 2

fill, Shall ——— be

1 2 Wide, Wide as the world is thy com-mand,

1 2



Continued.

51

Vast as e-ter-ni-ty e-ter-ni-ty thy love Firm as a rock thy truth must stand When rolling years shall cease to

This system contains three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in the first staff, with lyrics underneath. The second and third staves provide harmonic accompaniment. The lyrics are: "Vast as e-ter-ni-ty e-ter-ni-ty thy love Firm as a rock thy truth must stand When rolling years shall cease to".

Soft Loud

move, shall — When — When —

This system contains three staves of music. The first staff has dynamic markings "Soft" and "Loud" above it. The lyrics "move, shall — When — When —" are written below the first two staves. The music continues across all three staves, ending with a double bar line and repeat dots on the first and third staves.

LISBON, L. M.

My soul, thy great Cre-a-tor praise: When cloth'd in his ce-lestial rays. He in full ma-jes-

-ty ap-pears. And, like a robe. And, like And, his glo-ry wears.

He in — And — And — And —

ANTHEM II. from 150 Ps.

53

gs C - Praise him in his no-ble acts

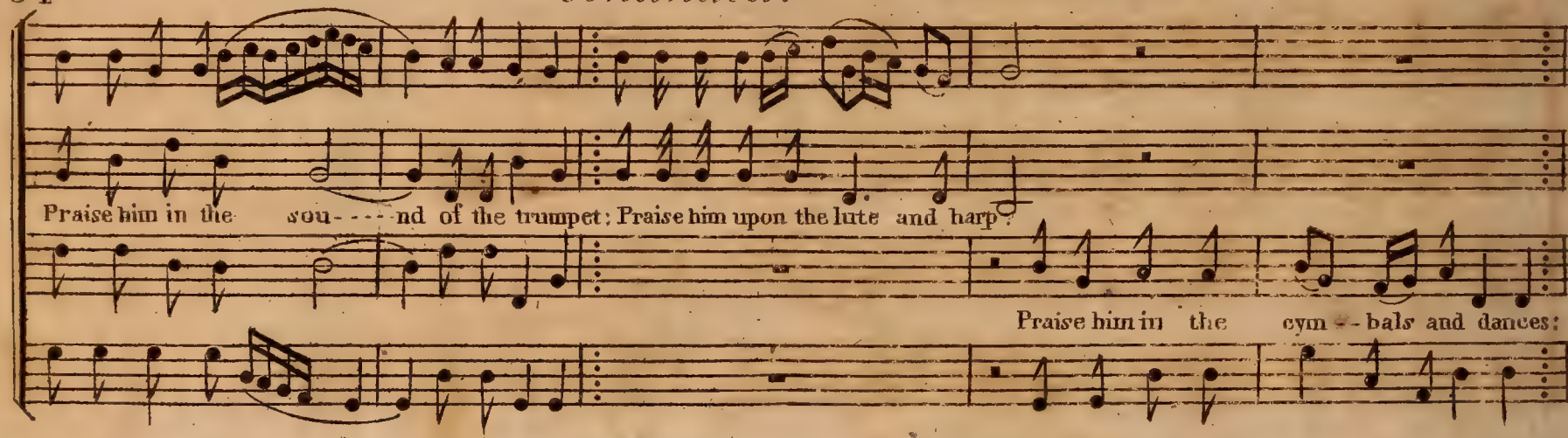
gs C - O praise God in his holiness. Praise him in the firmament of his pow'r

gs C - Praise —

C - Praise —

Praise him according to his excellent greatness. Praise him in the sound Praise —

Praise — Praise —



Praise him in the sou-nd of the trumpet; Praise him upon the lute and harp.

Praise him in the cym-bals and dances;



Praise — Let all things that have breath. All

Let —

Continued.

55

things that have breath, praise the Lord. Praise, Praise, Praise, Praise the Lord.

LEBANON, C.M.

Lord, what is man, poor feeble man Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

PUBLIC-WORSHIP,

L.M.

Lord, what a tho'tless wretch was I,
To see the wicked plac'd on high,
To mourn and murmur and repine,
In pride and robes of honor thine!

NEWMARK,

C.M.

Come, holy Spirit, heavenly Dove, With all thy quick'ning pow'rs, Kindle a flame of sacred love, In these cold hearts of ours.

IMMORTALITY,

P. M.

57

The first system of the musical score consists of four staves. The first three staves are for vocal parts, each beginning with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The fourth staff is for the basso continuo, starting with a bass clef and the same key and time signatures. The lyrics are written below the vocal staves.

I'll praise my Maker with my breath; Praise shall employ my nobler powers;

And when my voice is lost in death Praise ———

The second system of the musical score consists of four staves, continuing the vocal and basso continuo parts from the first system. The lyrics are written below the vocal staves.

My days of praise shall ne'er be past Or immortality endures. Or ———

While life, and tho't, and being last.

PENNSYLVANIA, P. M.

The God of glory sends his summons forth, Calls the south nations & awakes the north. From

From east to west the sov'reign orders

From— Thro— The trumpet sounds hell

From— Thro— The

From— Thro' distant worlds & regions of the dead;

spread From—

Continued.

59

trembles — heav'n rejoices. — The trumpet — The —
The — The —
The — The —
The — The —

Lift up your head ye faints with cheer — ful voices. 1 2
1 2

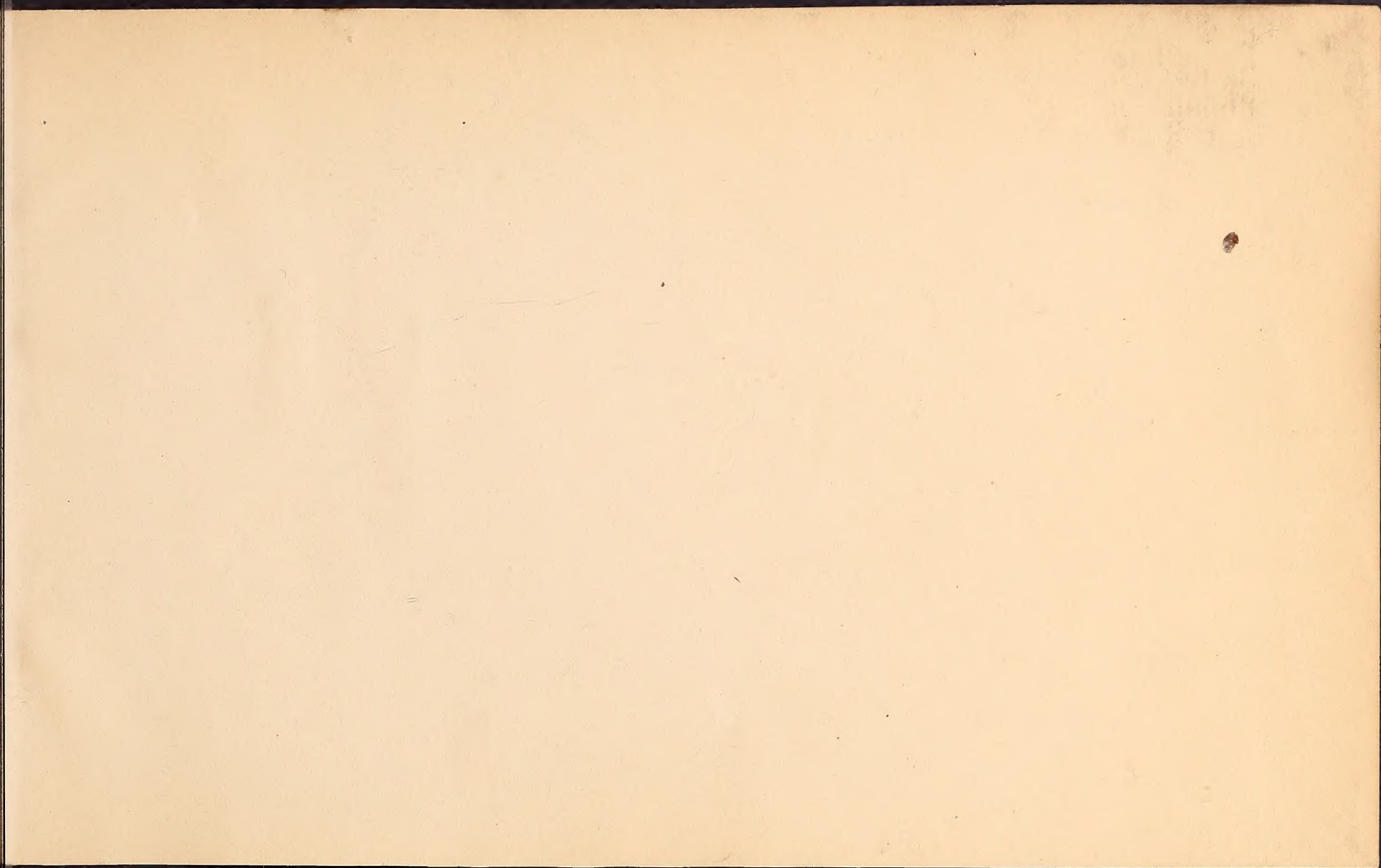
Lord, thou wilt hear me when I pray; I am for ev — er thine; I fear before the all the day, Nor would I

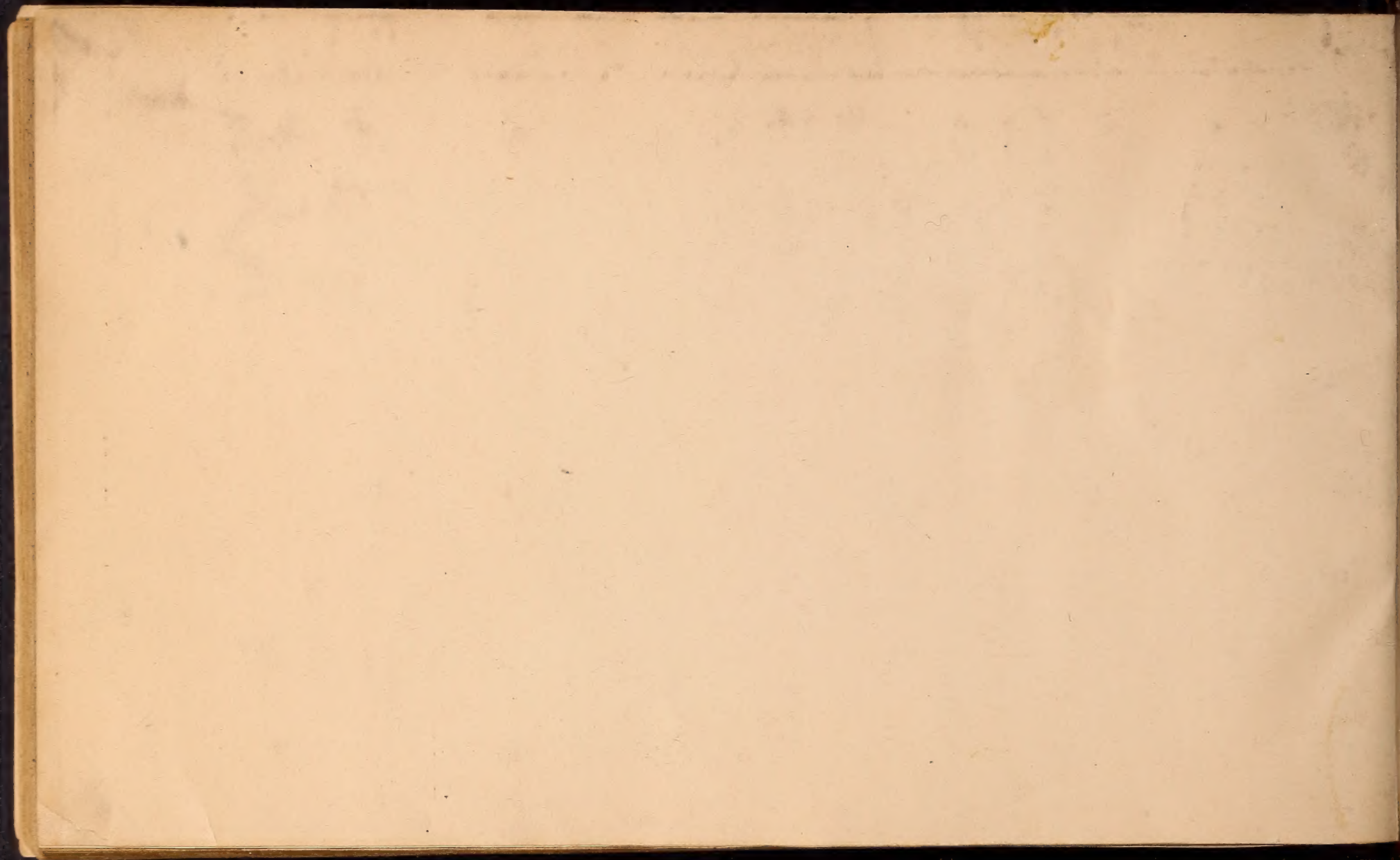
The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves.

dare to sin. I fear — Nor — Nor —

The second system of the musical score continues the hymn. It also consists of four staves. The lyrics are written below the vocal staves. The system ends with a double bar line and a repeat sign.







B.P.L. Bind
MAY 28 1882

ferrea
related to
and also an
ause of fi
ough the ma
ed by h

